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THE CLASSICAL WEEKLY

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The Third Annual Meeting of the Classical Association of the Atlantic States will be held at Haverford College on Friday and Saturday, April 23-24. Arrangements have been made whereby those who wish to be present throughout the entire meeting can secure rooms in the College dormitories and meals at the College Commons. For dinner on Friday, a room Friday night, and breakfast and luncheon on Saturday the charge will be but \$1.25.

Haverford is only nine or ten miles west of Philadelphia and so is situated not very far from the center of our territory. We ought therefore to have a very good attendance, particularly on Saturday. It will be entirely feasible for teachers in New York City and Brooklyn, for example, to run down to Haverford after the close of their school hours on Friday and to stay through Saturday.

The programme is nearly complete. This year an attempt will be made to give on the programme an outline (necessarily very brief) of the papers, that it may be possible to have more discussion. On the programme, too, details will be given of round trip fares from various points to Haverford, trains from Philadelphia, etc.

It is especially pleasant to be able to announce that Professor Christian Huelsen, the Secretary of the German Archaeological Institute at Rome, will be present at the meeting and will speak on the Roman Forum. There will be a symposium also on First Year Latin, Essentials versus Non-essentials; partly by accident, partly by design the programme will be devoted largely to the consideration of the elementary stages of Latin instruction.

Twice already THE CLASSICAL WEEKLY (I. 41-42, 2. 97) has contained comment on the role of the adjective in Latin and in English. These comments have been adverse to the adjective. In the Saturday Times Review of Books, in March, 1908, the subject was discussed in several issues, editorially and in letters. We give below extracts from two letters which appeared in the issue of March 21, 1908. It is the fashion to say that the strength of Latin lies in its verbs. Perhaps the extracts given below will stimulate some one to consider exhaustively this dictum and to examine the role played by the adjective or by other parts of speech also in Latin. Meantime THE CLASSICAL WEEKLY, 2. 13, may be compared here.

It is true that many writers who have moved most of us have been men distinguished for their powerful use of verbs. Such a man was Dumas, whose stories are one continuous and almost fatiguing movement, carrying us through page after page of incident, with scarcely time for rest and reflection; and it is perhaps true that no other writer has succeeded in getting along with less description, or reflection, or soliloquizing.

And yet others are equally pleased, if not equally moved, by such a writer as Mr. Henry James, whose works teem with adjectives. Not to scour the whole field of literature, it may suffice to reflect that Flaubert's great novel, *Salammô*, denuded of its adjectives, would have to be relegated to the dust heap; that on a skillful and discriminating, but yet profuse use of adjectives, regarded as veritable pigments, the entire structure of that marvelous story-teller, Gautier, is built; read any of his short stories in proof of this.

Walter Pater, another author not despised by the discriminating, has no fear of the adjective. Stevenson bristles with adjectives, used in the most ingenious and illuminating manner. The list might be carried on almost indefinitely. The truth of the matter seems to be this: for such stories as Dumas wrote the verb is splendidly fitted; but literature is not confined to intrigues, thrilling duels, or sarcastic ante-room dialogue.

For the essay form, the adjective is demanded more than the verb. A reading from Lamb, Hazlitt or Stevenson, or an afternoon with De Quincey, will reveal exactly what I mean.

I quite agree with you that the adjective needs protection, but are you not somewhat extreme in advocating that it needs extermination? Is not use much better than disuse?

As to the etymological argument, is it not true that while the verb is "the word", the adjective is a later product of language growth, and, in many cases, like a definition, stands for a final thought? It is often more tersely significant as well as more melodious than the verb which might be used to express the idea.

For example, how could Hamlet's "outrageous fortune" be expressed in verbs without wearisome circumlocution? It would take several sentences at least to convey all the meaning that is contained in the adjective.

Of authors that move us, is it safe to generalize? Shakespeare, it is true, is very frugal of his adjectives, but is it not equally true that much of the power of Macaulay, Dickens, Tennyson, Browning and Lafcadio Hearn depend upon their felicitous use of adjectives?

Is it safe to suggest to young writers an arbitrary rule as to parts of speech to be used? The fitting word may be any part of speech, and that fine power which makes an author "moving" is not the result of arbitrary rules of choice, but rather of discrimination.

C. K.